




FLORIDA HERITAGE

SUMMER 1999

The Art of
Cuban Heritage

Florida's
Collections
of Tiffany

Make a Splash in
LAKELAND



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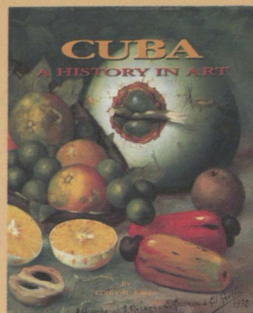


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ON THE COVER: *The Lake Mirror Promenade, Lakeland. Photo by Ray Stanyard*

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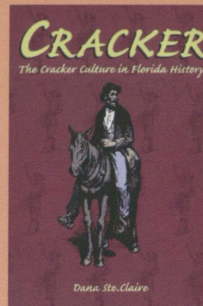


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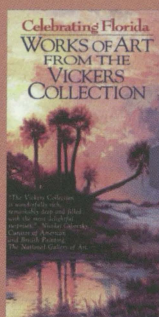
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FLORIDA HERITAGE



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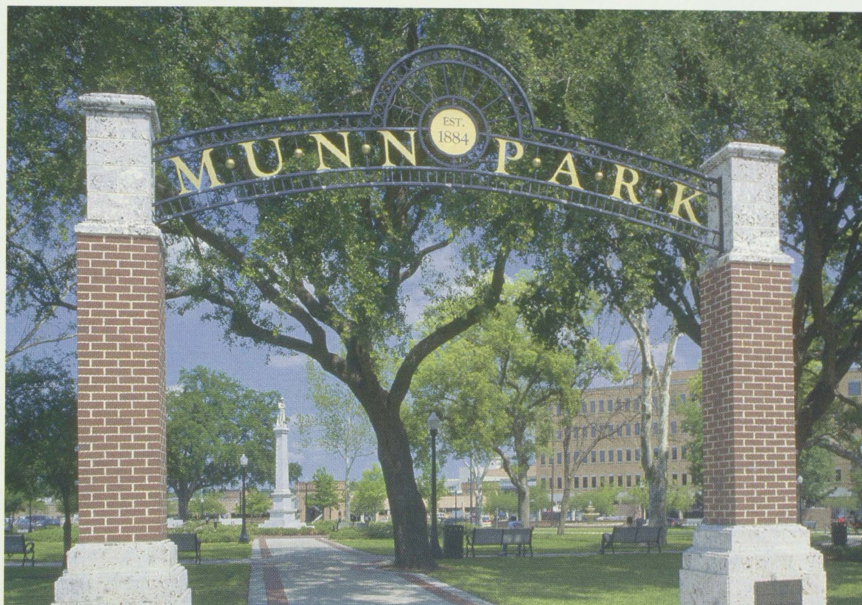
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IN THIS ISSUE

The places that represent the abundance and diversity of Florida's history and culture are a never-ending source of delight and pride for Florida's residents and visitors. Throughout the state and from all walks of life, people are taking on the challenges of protecting and preserving our precious legacy so that generations to come will be able to enjoy the richness that we experience today. At the same time, travel to historic and cultural sites and events is the hottest trend in tourism and Florida's communities are discovering innovative ways to showcase their historic and cultural attractions.

The Gulf Coast Heritage Trail, featured in "The Road to Paradise," is a fine example of how two counties have combined their historic, cultural and environmental attributes to create a self-guided tour for travelers who want to experience a wide range of destinations.



Lakeland

Lakeland in Central Florida is an inviting city with family-oriented special events, museums and natural attractions. It was almost called Munnville, but Lakeland citizens settled on naming this fascinating community after its dozen lakes. Here you'll find an impressive array of historic and cultural venues and a large collection of antique shops and dealers.

Two very different art forms are featured in this issue. Florida has an incredible wealth of Tiffany art in its museums, and we'll tell you why and where to find it. Florida and Cuba have a centuries-old relationship, and art made by Cubans and Cuban Americans has only been recently been discovered and collected. "Bathed in Tropical Light: The Art of Cuban Heritage" will explore the development of the variety of styles found in their art.

Daytona Beach

New Center for Florida History Opens

This summer, the Museum of Arts and Sciences in Daytona Beach opened the Center for Florida History, which uses interactive experiences, exhibits and historic objects to tell the story of Florida's development. Eight computer kiosks bring Florida's history to life through state-of-the-art touch screen computers.

Complimenting the interactive parts of the center are galleries devoted to Florida history. Here visitors will find exhibits on the 1768 Turnbull Colony (Britain's attempt

to colonize Florida at New Smyrna), the Spanish colonial period, and the prehistoric cultures of Florida.

A 1,200-square-foot gallery also provides space for changing exhibits. The gallery is presently home to an exhibit on the Florida East Coast Pirates, which tells the story of piracy and privateering from St. Augustine to Cape Canaveral. The exhibit features treasure from sunken ships found off the east coast, sabers,

swords and other weapons from the museum's permanent collection of eighteenth century armaments, an eighteenth century pirate's trade wharf; as well as other objects common to the pirate world. The pirates, too, come alive through interactive computer terminals.

The center also includes a climate-controlled Florida history collections storage facility and a research center of rare documents, maps, books and other items related to Florida history. For more information on the Museum of Arts and Sciences or the Center for Florida History call (904) 255-0285.—M.Z.



Breast plate.
Bronze with
brass knobs.
Late 17th
century
Spanish.



**Naval officer's
sword with
scabbard.**
1800-1830, British.

Dali Displays SPANISH ARTISTS



LEFT, *No Landscape No. 4*, 1999, Enrique Carbo, gelatin silver print. RIGHT, *Rada's Room*, 1995-97, Javier Codesal, video.

The Salvador Dali Museum in St. Petersburg is showing *Between the Skin and the Distance: Four Contemporary Spanish Artists* through September 19. The exhibition includes the works of four artists from Zaragoza and the surrounding area of Aragon, a region that also claims Francisco Goya and Luis Bunuel.

The artists exhibiting at the Dali are Alicia Vela, Enrique Carbo, Javier Codesal and Javier Penafiel. Their works showcase modern art as it exists in Spain today, exploring spatial dimension and cultural function of the museum. The show is a collaboration between the Dali Museum and the City of Zaragoza.

The museum is located at 1000 Third Street South, St. Petersburg. Admission is \$9, with special discounts on Thursday evenings when the museum is open until 8 p.m. Call (727) 823-3767, or visit the website at <www.daliweb.com>. —R.E.



Key West to Celebrate Cuban Heritage

THE FIRST ANNUAL CUBAN AMERICAN HERITAGE FESTIVAL in Key West will debut this November 3 - 7. At the core of the five day celebration will be the Cuban American Speakers Symposium, November 3-5, at Key West's San Carlos Institute, widely considered to be the "Cradle of Cuban independence." Members of the prestigious Cuban National Heritage Society will lecture on a variety of topics.

In addition, festival activities will include a Fiesta Street Fair all day Saturday November 6, a two-day fishing tournament with \$30,000 in prize money, live salsa bands and dance contests, an art auction, a dominoes contest, cigar rolling exhibitions, cigar dinners, tours of Key West's Cuban Heritage Trail, storytelling, and much more.

The highlight of the festival may be the coast-to-coast conga line scheduled for Friday night along the mile-long corridor of Duval Street, linking the Atlantic Ocean to the Gulf of Mexico.

For more information about the Festival write Cuban American Heritage Festival, 5570 Third Ave. Key West, FL 33040, call (305) 295-9665 or visit the website at <www.keywestcubanclub.com>. —HSH.



FLORIDA'S HISTORIC COURTHOUSES

It is an artful use of technology and a unique historic website with a surprising source. Florida's 10th Judicial Circuit serves Hardee, Highlands and Polk Counties. Like many municipal entities it has a site on the worldwide web. But a link to *Historical Courthouses* on the Circuit's website <www.jud10.flcourts.org/Courthouses> will take you on a round-the-state tour of Florida's 67 county courthouses, old and new.

Many of the images of historic buildings were scanned from Judge Michael Raiden's

extensive collection of vintage postcards. He also contributed the text accompanying historic illustrations. Among the fascinating facts: a former Broward County courthouse featured a tower that "...was 90 feet in height and contained a two-bedroom apartment for the jailer, located directly beneath a bell so loud that it could be heard throughout most of Fort Lauderdale."

Photos of many of today's courthouse structures were provided by courthouse enthusiast Jared Anton. To complete the 67-county collection, webmaster Judge Anne Kaylor drew on the resources of the Florida State Archives postcard collection <www.dos.state.fl.us/fpc/> . An added bonus to this comprehensive and educational website is a list of links to historic courthouse websites in other states.—HSH.



1999 FLORIDA FOLK HERITAGE AWARDS

Each year the Florida Department of State presents Florida Folk Heritage Awards to Floridians whose lifelong devotion to folk arts has enriched the state's cultural legacy. Like the National Heritage Awards, the Florida Folk Heritage Awards recognize authenticity, excellence and significance within the traditional arts, and honors Florida's most significant and influential tradition bearers. Willie James, Clayton Raulerson, Ed Keeney and Barbara Beauchamp were honored as the 1999 recipients at the Florida Folk Festival in May.

Willie James grew up singing gospel music in church near his home in Live Oak. He began playing the piano as a student at the Florida School for the Blind in St. Augustine. As an adult, James ran a newsstand in Palmetto and continued playing in area churches. In 1975 he moved to St. Petersburg and began performing with the Blind Boys of Alabama, but his interest soon turned to the blues.

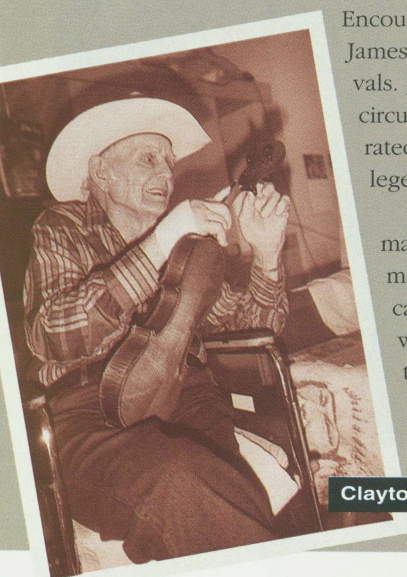
Encouraged by the late bluesman Little Juke, James began performing in clubs and at festivals. James has played on the Florida Blues circuit for over twenty years. He has collaborated with a variety of musicians including the legendary Diamond Tooth Mary.

Clayton Raulerson is a master fiddle maker from Narcoossee, Florida. As a young man, Raulerson worked as a cowboy. On cattle drives, he also served as the fiddler who provided musical entertainment in the evenings. Often his fiddle would be damaged because of the rugged conditions met during a drive. Raulerson

learned to repair fiddles and eventually learned to construct them. Raulerson often relied on trees from Central Florida to supply the materials for his fiddles which he painstakingly varnished with a special coating of secret ingredients. Raulerson lives in a retirement home in St. Cloud. Currently, one of Raulerson's fiddles is featured in the traveling exhibit, "Florida Folklife: Traditional Arts in Contemporary Communities."

Ed Keeney is a renowned traditional Irish fiddler. Keeney is a native of Glendoan, Ireland, but has made his home in New Port Richey since 1990. Keeney honed his musical skills as a child by listening and learning fiddling techniques from musicians in his family and community. As a teenager he played for local dances and would eventually find himself as a member of several different bands. Keeney moved to New York City in 1948 where he worked for the NYC Transit Authority and played music on the weekends. Since moving to Florida, Keeney has served as a former master artist for the Florida Folklife Apprenticeship Program, performed at the annual Florida Folk Festival, and has been a mentor for numerous musicians.

Barbara Beauchamp is a long-time advocate of Florida folklife and the annual Florida Folk Festival. A participant in the first Florida Folk Festival, she worked alongside founders Lillian Saunders, Thelma Boltin and Sarah Gertrude Knott to lead the Festival to national prominence. As a former staff member for the Stephen Foster Memorial Commission and the Bureau of Florida Folklife Programs, Beauchamp helped guide the Florida Folk Festival from the folk revival of the 1960s and 70s to its present incarnation as a celebration of Florida's diverse cultural heritage. She has dedicated over forty years to the documentation, presentation and preservation of the traditional culture of Florida.



Clayton Raulerson, master fiddle maker



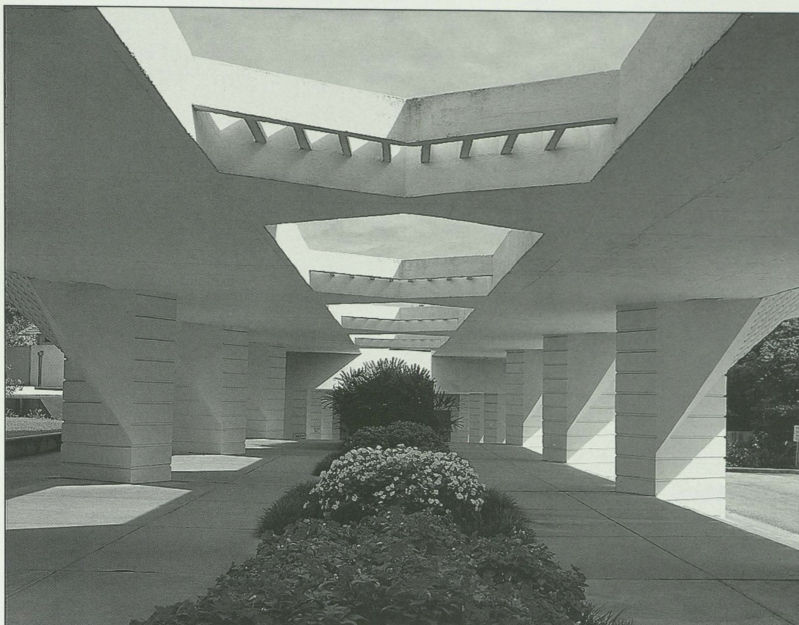
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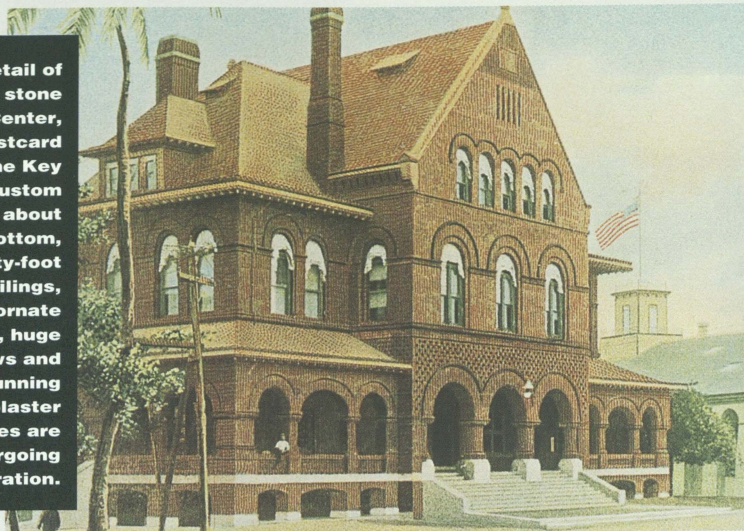
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Historic Key West Custom House to be Preserved

ONE OF FLORIDA'S ARCHITECTURAL AND HISTORIC LANDMARKS, the Key West Custom House will be restored as the Key West Museum of Art and History. Under the direction of Key West Art and Historical Society, the 108-year-old building will house permanent and touring art and history exhibitions. Funding for the approxi-

Top, Detail of restored stone work ; Center, Early postcard of the Key West Custom House about 1900; Bottom, Twenty-foot ceilings, ornate columns, huge windows and running plaster cornices are undergoing restoration.



mate nine million dollar project came from a variety of public and private sources.

Completed in 1891, the Key West Custom House is an outstanding example of the Richardsonian Romanesque style, an architectural style popular for the design of large public buildings at the turn of the century. Typical of the style, the massive brick building features an imposing arched porch, looming chimneys and fanciful terra cotta ornamentation. During the building's heyday it was the site of hundreds of important legal transactions. Rum runners were tried in it and their cargoes sometimes stored in its basement. In 1898, the building was the site of the Navy's inquiry on the sinking of the battleship *Maine* in Havana Harbor.

When the museum formally opens on September 22, its eleven galleries will house permanent collections on the art and history of Key West as well as national and international traveling exhibits. An estimated 100,000 visitors a year are expected to

visit the museum. "This will be one of the finest community and cultural facilities in the country," says Kevin O'Brien, executive director of the Key West Art and Historical Society. "No expense has been spared to complete an accurate restoration of the building."—M.Z.



Patrick Smith Named to Florida Artists Hall of Fame

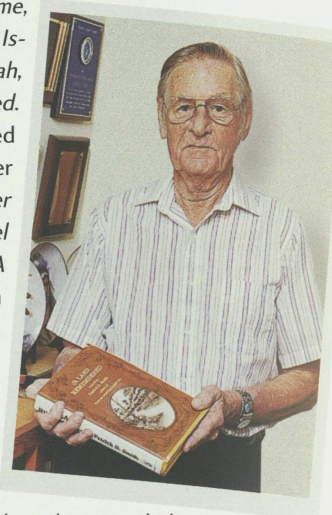
Florida author Patrick D. Smith was inducted into the Florida Artists Hall of Fame, the highest cultural honor bestowed by the State of Florida. The ceremony took place in June in Melbourne.

Smith is the author of six novels: *The River is Home*, *The Beginning*, *Forever Island*, *Angel City*, *Allapattah*, and *A Land Remembered*. He has been nominated three times for the Pulitzer Prize, in 1973 for *Forever Island*, in 1978 for *Angel City*, and in 1984 for *A Land Remembered*, which was an Editor's Choice selection of the New York Times Book Review. Smith's lifetime work as a writer was nominated for the 1985 Nobel

Prize for Literature, and he subsequently has received five additional nominations. *Forever Island* was a selection of the Reader's Digest Condensed Book Club and has been published in 42 countries. *Angel City* was produced as a CBS television "Movie of the Week."

A native Mississippian, Patrick Smith moved to Florida in 1966. He is the recipient of numerous prestigious awards, such as the Medal of Honor by the National Society of the Daughters of the American Revolution, their highest award; the first Florida Cracker Heritage Award by the Florida Cracker Trail Association; the Southern Academy of Letters, Arts and Sciences' highest literary honor, the Order of the South; the University of Mississippi's 1990 Distinguished Alumni Award, and induction into the University's Alumni Hall of Fame. In 1990, public television stations in Florida aired a documentary, "VISIONS OF NATURE – Patrick Smith's Florida," which portrays his work as a writer. He is also the author of numerous short stories, essays and articles. Smith is currently working on a new novel.

Previous Florida Artists Hall of Fame inductees include musician and performer Ray Charles, writers Zora Neale Hurston, Tennessee Williams, and Ernest Hemingway, and visual artists Duane Hanson and Robert Rauschenberg.



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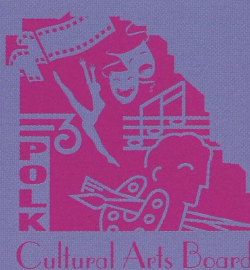
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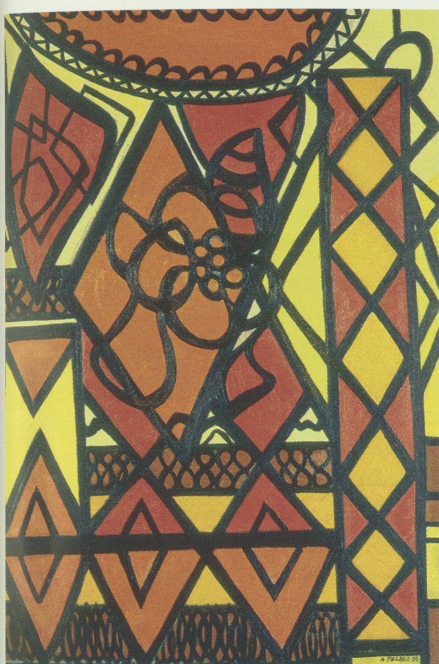
Celebrating the Arts!



BATHED IN TROPICAL LIGHT:

The Art of Cuban Heritage

BY RUSTY ENNEMOSER



OPPOSITE: **Victor Manuel**
Landscape with Figures 1950
Oil on canvas
Courtesy Museum of Arts and
Sciences,
Daytona Beach

TOP: **Amelia Peláez**
Naturaleza Muerta 1955
Oil on canvas
Courtesy Museum of Arts and
Sciences,
Daytona Beach

BOTTOM LEFT: **Miguel Padura**
Recurring Dream 1997
Oil on canvas
Courtesy Museum of Art/
Fort Lauderdale

BOTTOM RIGHT: **Alejandro Aquilera**
La Historica y su Representacion 1992
Mixed media
Courtesy Museum of Art/
Fort Lauderdale
Promised gift of Luis and Olga Busto

The search for art made by Cubans and Cuban-Americans leads down many paths, from religious art made by the pre-columbian Taino people to classical art created in colonial Cuba to provocative works by contemporary Cuban exiles in Florida today.

Cuban artists from the eighteenth, nineteenth and twentieth centuries, many of them trained in Europe, developed painting styles based on European prototypes transported to the tropics. The creation of the Academy of San Alejandro in 1818 began the education of generations of Cuban artists into the European formal tradition. By the 1920s, artists were challenging the academic style and introducing a modernist form, including indigenous themes exploring the peasant, the Afrocuban, and social protest issues.

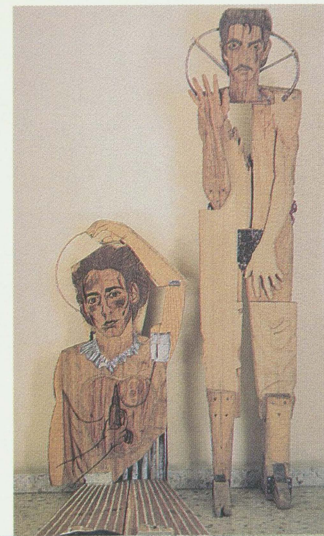
In the 1930s, many Cuban artists traveled to Europe, returning with modernist styles reflecting personal identity and sense of place. Strongly influenced by Paul Gauguin, they introduced a primitivist element, challenging the former styles of high art. The 1940s generation of artists added motifs inspired by Picasso.

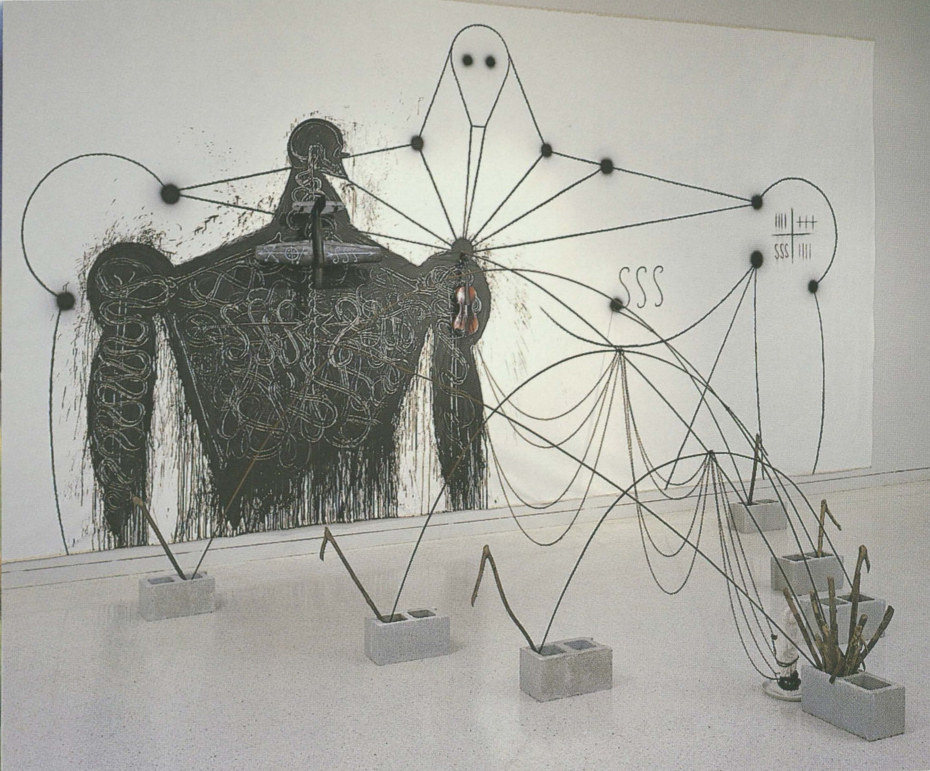
From that period through the revolutionary takeover in 1959, Cuban art maintained a decidedly abstract course. Mirroring North American models, this generation of artists explored Cubism and Abstract Expressionism. The leading members of a group called *Las Once* (The Eleven) experimented with a variety of different abstract styles and managed to survive and continue working during the first few years of the Castro Revolution.

Members of *Las Once* and many other artists in Cuba struggled to adjust during the new regime, and ultimately joined the long line of those choosing to leave or forced to leave Cuba. Although most settled in Florida, many fled to the northeast, other parts of Latin America or Europe where they continued their work. A new generation of Cuban-American artists, now described as the "Miami Generation," have both assimilated and contributed to the vibrant culture of that city.

Many of these artists were educated in pre-revolutionary Cuba, some in Europe and some in the United States. Still others were self-taught. All of them, out of necessity, have had to adapt to a new political reality, and their memories and experiences find expression through their art.

Newly arrived artists to Florida also faced the challenge of where to exhibit their work. The public libraries of South Florida were some of the first venues offering free space for Cuban immigrants, and since 1970, the Miami-Dade library system has amassed an impressive collection. These contemporary works on paper are displayed in branch libraries throughout the county, and over the years have become an important visual reference resource for the community.





José Bedia
Un Violin Para el Angel de la Guardia 1996
 Mixed media
 (installation)
 Courtesy Museum of Art/ Fort Lauderdale

Mario Sanchez
Gato's Village 1978
 Mixed media
 Courtesy Key West Art and Historical Society



Paul Sierra
Epiphany 1992
 Oil on canvas
 Courtesy Museum of Art/Fort Lauderdale



Several attempts were made in Miami to create a museum dedicated solely to Cuban art and artifacts. One collection was originally displayed under the banner of the Cuban Museum of Arts and Culture. The museum's life took a number of turns, and today the collection of classical and contemporary art, books and artifacts is in storage, awaiting a future in the public eye.

Art produced in Cuba between 1725 and 1959 is in Daytona Beach in one of the largest collections of classical Cuban art in the United States. The Cuban wing of the Museum of Arts and Sciences includes 80 items originally donated by former Cuban President Fulgencio Batista and has doubled in size with contributions from private collectors. The works in this collection include paintings, sculpture, photography, prints and decorative objects, with examples of Pre-Columbian Taino pottery, eighteenth century Spanish Colonial art, nineteenth century romanticism and impressionism, and twentieth century modernism.

Recognizing a need for a cohesive collection of Cuban-American contemporary art, the Museum of Art/Fort Lauderdale developed its *Breaking Barriers* collection over a period of four years. In 1995, the 140-piece collection by 92 different exile artists was ready to show and to travel, titled to showcase multi-generations and to include Cuban exiles both in this country and around the world. From the exhibit's catalog: "It has been said that the best art is created under duress. That axiom is no where more evident than with the Cuban artists. To those on the "Island," their art became an answer to the tumultuous changes brought about by the Communist Revolution, while to the exiles, it provided them with an outlet for frustrations and yearnings regarding their homeland and roots. Either way, the powerful outcome is inspirational."



Daniel Serra-Badue

Cuban Sweets 1941

Oil on canvas

Courtesy Museum of Arts and Sciences, Daytona Beach

"IT HAS BEEN SAID THAT THE BEST ART IS CREATED UNDER DURESS. THAT AXIOM IS NO WHERE MORE EVIDENT THAN WITH THE CUBAN ARTISTS." —*Breaking Barriers*, exhibit catalog, Museum of Art/Fort Lauderdale

After ending an extended showing at the Tampa Museum of Art, *Breaking Barriers* will be shown at The Snite Museum of the University of Notre Dame, and then travel to the Museum of Art/Tallahassee in August of 2000.

A number of institutions, both public and private, have begun collecting art made by Cubans. The University of South Florida in Tampa has an impressive collection of cigar labels and other cigar artifacts as well as important documents relating to the founding of Ybor City. Two paintings by Ferdie Pacheco, prominent Ybor City resident, hang in the USF library. The Lowe Art Gallery in Coral Gables, the Tampa Museum of Art, and the Miami Art Museum have all begun adding to their collections.

The art of Cuban heritage, logically, can be seen in the areas of Florida where Cubans have settled. And, it also includes art made by descendants of immigrants from the last century. Mario Sanchez was born in Key West in 1908, the son of immigrants who came from Cuba in the 1860s to work in the cigar industry. A completely self-taught artist, Sanchez began as a young man to produce carved paintings of nostalgic scenes of the daily lives in the Latin American neighborhoods of Key West and Ybor City, where many Cubans relocated to work in that city's cigar industry. Each carving begins as a scene drawn in pencil on a brown grocery bag, then transferred to white pine, cedar or cypress wood by tracing. Sanchez uses substances

like egg yolk for yellow pigment, crushed coffee grounds, limestone or fresh kitty litter, and clear glue over paint to make windows look like glass. The Key West Art and Historical Society owns some 80 of the artist's works and displays selections in the Sanchez Room at the East Martello Museum in Key West.

To see cutting edge work being produced by today's artists, one need only to seek out the many private galleries clustered in Miami, Key West and Tampa. The first Friday night of every month, the galleries on Miracle Mile in Coral Gables stay open late to show new artists and new acquisitions. Tampa's Channel District is the home to Artists Unlimited, which houses the galleries of 32 different artists. ■

To Learn More

The Museum of Art/Fort Lauderdale is located at One East Las Olas Boulevard in Fort Lauderdale. It is open Tuesday through Thursday, 10 a.m.-5 p.m., Friday, 10 a.m.-8 p.m., Saturday, 10 a.m.-5 p.m., and Sunday, Noon-5 p.m. Admission is \$6. Call (954) 525-5500.

For more information about the Miami-Dade Public Library's collection, call the Art Services department at (305) 375-5047. Pieces from the collection are currently on display at the Coral Gables Subregional Library, 3443 Segovia Street; the West Flagler Regional Library, 5050 West Flagler Street; the Hispanic Branch Library, 2190 West Flagler Street; the Kendall Branch Library, 9101 S. W. 9th Avenue; the Main Library, 101 West Flagler Street; and the West Kendall Regional Library, 10201 Hammocks Boulevard.

Miami Art Museum is currently showing new acquisitions to its permanent collection through October 31. Included are works by María Martínez-Cañas, Ana Mendieta, Tomás Esson, Rubén Torres-Llorca, and Felix Gonzalez-Torres. Call the museum at (305) 375-5000.

The Museum of Arts and Sciences, 1040 Museum Blvd., Daytona Beach, is open Tuesday-Friday, 9 a.m. - 4 p.m.; Saturday and Sunday, Noon - 5 p.m. Admission is \$4. Call (904) 255-0285. *Cuba: A History in Art*, a companion book to the exhibit, provides an excellent historical context for viewing the collection.

The East Martello Museum and Gallery is located at 3501 S. Roosevelt Blvd., Key West. It is open every day except Christmas from 9:30 a.m. to 4:30 p.m. Admission is \$6 for adults and \$2 for children.

WHET YOUR APPETITE FOR HISTORY AND CULTURE IN

Make a Splash in Lake



The Lake Mirror Promenade is Florida's best example of City Beautiful Movement architecture and planning.

THIS CENTRAL FLORIDA CITY.

land

BY MICHAEL ZIMNY

undreds of millennia ago nature smiled kindly on Lakeland, blessing it with more than a dozen lakes. Hardly by coincidence the city named itself for its good fortune in 1884, although sentiment was strong to use the less romantic name Munnville in honor of its founding father, Abraham Godwin Munn.

Today, more than 70,000 people call Lakeland home, although it's more like a big small town than a city. Nothing is more than ten or fifteen minutes away and nearly everywhere there is a lake view. Rows of cozy bungalows line brick-paved streets a few blocks from the modernistic architecture of Florida Southern College. Downtown boasts an impressive venue of historic and cultural attractions and a large collection of antique shops and dealers. Pick any time of the year and there's something going on here, from the colorful Mayfaire-by-the-Lake Art Festival held each May to one of the world's largest aerial extravaganzas, the Sun'n Fun Fly-In.

One of Lakeland's signature landmarks, the Lake Mirror Promenade, is a good place to begin your visit. Encircling the placid waters of Lake Mirror, the promenade is Florida's best example of City Beautiful Movement architecture and planning. Beginning about 1900 and continuing through the 1920s, the City Beautiful Movement combined the new profession of urban planning with a revival of Classical architecture to give cities a more planned and ordered look. When finished in 1928, the promenade's string of lights, pylons, walls and stairs gave Lakeland's growing skyline a look unmatched by any other Florida city at the time.

The promenade is practically unchanged today, and the classic view of the city is still from the promenade's east side looking across Lake Mirror toward downtown. Try to plan your visit at sunset as the lights of the promenade come on against the city's skyline and darkening sky. Very romantic. A bit of trivia: the entire promenade was built to give travelers this particular view of Lakeland from the former Dixie Highway which once ran through the city.

At the opposite end of the architectural spectrum from the Lake Mirror Promenade is Florida Southern College. America's most famous architect, Frank Lloyd Wright, designed the college and oversaw the construction of twelve of its buildings between 1938 and 1958. Wright called it his "child of the sun," and chances are it's unlike anything you have ever seen. Its starkly modernistic buildings adhere to Wright's credo of an "organic architecture" and relate to the land by using local building materials. To learn more about the college and the man behind its design, visit the school's excellent visitor's center or take a guided tour of the campus.

Then head downtown to visit one of Florida's largest antique districts. Some sixty dealers, restaurants and galleries crowd six square blocks around downtown's Munn Park, most of them clustered along Kentucky Avenue. Offerings include antiques and gifts for the most varied tastes, and fine arts and crafts drawn from the work of local artists. Among the galleries here is Lakeland's publicly supported Center for the Creative Arts, which holds eleven exhibits annually featuring the work of emerging and established Florida artists.



Evening excitement in downtown Lakeland. **OPPOSITE PAGE:** Top left: Fred Burton, *Tattooed Hare and Teapot*, 1998, woodblock print, Polk Museum of Art; Top Center: Entrance to the Polk Museum of Art; Top right: Quaint storefronts; Bottom left: Graciela Iturbide, *Nuestra Senora De Las Iguanas*, 1996, Polk Museum of Art; Bottom center: Interior of the Pfeiffer Chapel on the campus of Florida Southern College; Kress building in downtown Lakeland.

Certain to turn more artistic heads is the Polk Museum of Art. Opened in 1988, the museum's nine galleries feature permanent collections of Pre-Columbian artifacts, Asian art from the 5th through the 20th centuries, 15th through 19th century European decorative arts, and American art from 1900 to the present. An outdoor sculpture garden, dynamic changing exhibits and numerous educational programs round out the museum's offerings.

The museum also sponsors the Mayfaire-by-the-Lake Art Festival. Held every Mother's Day weekend, this fine arts show attracts upwards of 200 artists and 60-70,000 people to the shores of Lake Morton.

The performing arts are also well and alive in Lakeland, courtesy of the Imperial Symphony Orchestra and the Florida Dance Theatre. The Imperial Symphony, an 80-plus mostly volunteer community orchestra, presents a 16-event annual program of works drawn from the classical repertoire and important pop music. The Florida Dance Theatre is Polk County's only professional dance company and training school, and presents a broad range of

programs throughout the community.

If you have children in tow, stop by Explorations V. A hands-on children's museum for parents as well as kids, Explorations is set up as a child-size small town. Here children can learn to be smart shoppers at a make-believe grocery store, make news at a miniature television station, pilot a diminutive airplane or "bank with interest" at a bank for kids. The museum is presently located on Kentucky Avenue but later this year will be moving to a former Kress building facing Munn Park.

The historic Polk Theatre is another part of Lakeland's cultural venue. Built in 1927-28, the Polk is one of Florida's three "atmospheric" theaters and a preservation success story as well. The intent of the atmospheric or "stars and clouds" theater like the Polk was to create the illusion of being in the out-of-doors indoors. With some artistic license, the Polk borrowed elements from the Teatro Olimpico in Vincenza to create this effect, using full-size replicas of Italian Renaissance townhouses set beneath a star-studded plaster ceiling bathed in midnight blue light.

The Polk's 1,800-seat auditorium opened on December 22, 1928, with a crew of 25 people, including 18 ushers, a full-time artist to render posters and advertisements, and even an air conditioning operator to control temperatures in a time before automatic thermo-



stats. The theater operated nearly continuously for the next 56 years, first playing vaudeville acts before showing mainly motion pictures. In 1956 it hosted Elvis Presley, whose signature still remains on a dressing room wall.

The theater limped along through the 1980s and 1990s as a movie house, its luster tarnished but somehow still there. Then, earlier this year, with a combination of more than a half million dollars of public and private grants matched by hundreds of smaller contributions, the theater's restoration began. The restored Polk Theatre is scheduled to reopen later this year with a full complement of entertainment, including live productions, films and children's events.

For our last stop it's off into the wild blue yonder at the International Sport Aviation Museum at the Lakeland Linder Regional Airport. Operated by the Sun 'n Fun Aviation Foundation, this one-of-a-kind museum is devoted to private sport and recreational aircraft. On display are 35 aircraft—ultra-lights, home-built experimentals and vintage 1930s planes—plus displays on the history of aviation in Florida. Sun 'n Fun is internationally known as the sponsor of the world's second largest fly-in. This year the fly-in drew more than a half million aviation enthusiasts and nearly 2,000 aircraft from 65 countries.

To Learn More

Lakeland is about an hour from either Orlando or Tampa via I-4; use U.S. 98 (North Florida Avenue) for quick access to the city's downtown attractions.

Explorations V
125 South Kentucky Avenue
(941) 687-3869

Florida Southern College
111 Lake Hollingsworth Drive
(941) 680-4110

International Sport Aviation Museum
Lakeland Linder Regional Airport
(941) 644-0741
www.airmuseum.org

Polk Museum of Art
800 East Palmetto Street
(941) 688-7743

The Polk Theatre
127 South Florida Avenue
(941) 682-7553

For more information about Lakeland contact:

The Lakeland Area Chamber of Commerce
(941) 688-8551
www.lakeland.net/chamber

or

The Central Florida Visitors and Convention Bureau
1-800-828-7655
www.cfdc.org/tourism



LEFT: Detail from a
glass window
Morse Museum,
Winter Park

RIGHT: Baptismal
font
Morse Museum,
Winter Park

OPPOSITE TOP:
Dining hall
Flager College,
St. Augustine

OPPOSITE MIDDLE:
Intaglio carved
vase
Iridescent gold
glass with
arabesque intaglio
cutting,
ca. 1896-1900,
Lightner Museum,
St. Augustine

OPPOSITE
BOTTOM:
Engraved footed
bowl, stretched
iridescent deep
blue and green
glass with engraved
dragonfly,
butterfly and vine
decorations,
ca. 1901-1905,
Lightner Museum,
St. Augustine



Florida's *Tiffany*



THE RECENT REVIVAL OF INTEREST IN OBJECTS FROM THE STUDIOS OF LOUIS COMFORT TIFFANY HAS BOOSTED PRICES AT AUCTION HOUSES AND SPAWNED NEW RESEARCH INTO THE ECLECTIC ARTIST'S LIFE AND WORK.

Recently, a Tiffany lamp sold at a Christie's auction for \$2.8 million, quite a sum considering that Tiffany Studios produced thousands of those famous leaded glass lamps each year priced between \$30 and \$750.

But people interested in just admiring the windows, glass, pottery, paintings and other items designed by Tiffany and his studio can find them in a number of places around Florida for a lot less money.

Part of the reason for Florida's good fortune is that Tiffany came to the state frequently beginning in 1882, and even owned a house on Miami's Brickell Avenue, where he wintered during the 1920s. Here he found many motifs for his work. His 1882 winter in St. Augustine inspired three paintings, two of the Castillo de San Marcos and one of the Segui-Kirby-Smith House, now the home of the St. Augustine Historical Society's research library. For a drop curtain for the Madison Square Theatre in New York, he chose a Florida river bank as the theme, and introduced oleander, Spanish bayonets and wisteria to northern audiences.

Tiffany windows can be seen in a number of churches around the state, many of which were commissioned for the buildings. These include Centenary United Methodist Church in Quincy, Trinity Episcopal Church in St. Augustine, St. John's Episcopal Church in Jacksonville, the Church of the Good Shepherd in Punta Gorda, Peace Memorial Presbyterian Church in St. Petersburg, Bethesda-by-the-Sea Episcopal Church in Palm Beach, and Grace Episcopal Church in Port Orange. Most if not all of these windows were designed by the well respected artists who worked with Tiffany at various times. Tiffany was said to have been extremely meticulous in the quality of the work produced by his studio, hiring only the finest artists including Clara Driscoll, Frederick Wilson, Edward Sperry, Agnes Northrup and Maitland Armstrong.

Although Tiffany is most associated with stained glass, he was first and foremost a fine artist, experimenting with a variety of art forms and functional design. In addition to windows and lamps, other objects he or his studio produced can be found in collections at the Morse Museum in Winter Park and the Lightner Museum in St. Augustine.

The Morse Museum is a good place to begin a survey of Tiffany works. Billed as the most comprehensive collection, the Morse includes examples of every medium Tiffany explored, including the incredible chapel Tiffany built for the World's Columbian Exposition in Chicago in 1893 as a showroom for his windows and design skills.

The Morse is the culmination of the collection of Jeannette and Hugh McKean, she the granddaughter of Charles Hosmer Morse, a Chicago industrialist who had retired to Winter Park. A lifelong collector of Tiffany and other American art, Mrs. McKean opened a small gallery at Rollins College in 1942. In 1957, when Tiffany's home, Laurelton Hall in Long Island, burned, the McKean's bought everything that was left from the fire. That purchase, which included 17 windows, marble columns, and the Chapel, provided the nucleus for a larger museum. In 1977, she and her husband, then the president of Rollins College, moved their gallery to a larger location in Winter Park and named it the Morse Museum of American Art. Here, their collection attracted more than 20,000 visitors a year, and in 1995, the Museum moved to its present quarters with 8,000 square feet of exhibition space.



It was in this larger venue that they finally had the room to install the 800-square-foot chapel that had brought Tiffany international acclaim in 1893. After fifteen years of research and meticulous restoration, the chapel was opened for public viewing in April of this year.

Tiffany's chapel displayed his stained glass and mosaic work as an effort to develop business for his studio. It was a fantasy chamber which purportedly caused viewers to doff their hats in reverence. Combining Byzantine and Romanesque styles, the work propelled Tiffany from decorator and designer to the status of a design star, whose objects became highly prized and highly priced.

By 1910, Tiffany windows hung in churches in 40 states and five countries. The windows at the Morse Museum show the inventive techniques Tiffany used to give his glass beauty and texture, including "drapery glass," in which hot glass was folded while soft, to provide dimension. Some windows contain tiny flakes of colored glass imbedded in sheets of glass. Other objects on display at the museum include pottery, vases, jewelry, and a small gold box encrusted with opals and 18-karat gold. Tiffany's painting, *Carriage Waiting Beside a Wall*, also hangs here, depicting the Castillo de San Marcos in St. Augustine.

Not coincidentally, St. Augustine provides several venues for Tiffany works. The collections of wealthy

as well as a Tiffany room containing a number of examples of stained glass.

Appropriately included in the Lightner collection is a magnificent window, *St. Augustine*, depicting the saint, not the city. Another Tiffany window, "Autumn" may have come out of Mark Twain's house in Hartford, Connecticut. The collection also includes several lamps, a mountain landscape painting, a number of pieces of iridescent glass, and a charming salt shaker

BY 1910, TIFFANY WINDOWS HUNG IN CHURCHES IN 40 STATES AND FIVE COUNTRIES.

Chicago publisher Otto Lightner are contained in the former Alcazar Hotel, built by Henry Flagler in 1887. Lightner, a collector of collections and the publisher of *Hobbies Magazine*, bought the Alcazar in 1946 to house his massive collection of Victorian glassware, art and furnishings. He turned it into a museum two years later. On three floors of the former hotel, visitors can see the largest collection in the world of American Brilliant Period cut glass,



TOP: *Feeding the Flamingos*, 1892, Morse Museum, Winter Park
BOTTOM: *Electrolier*, Morse Museum, Winter Park



designed by Tiffany. A lovely nautilus lamp hangs in the museum's newly opened sculpture gallery.

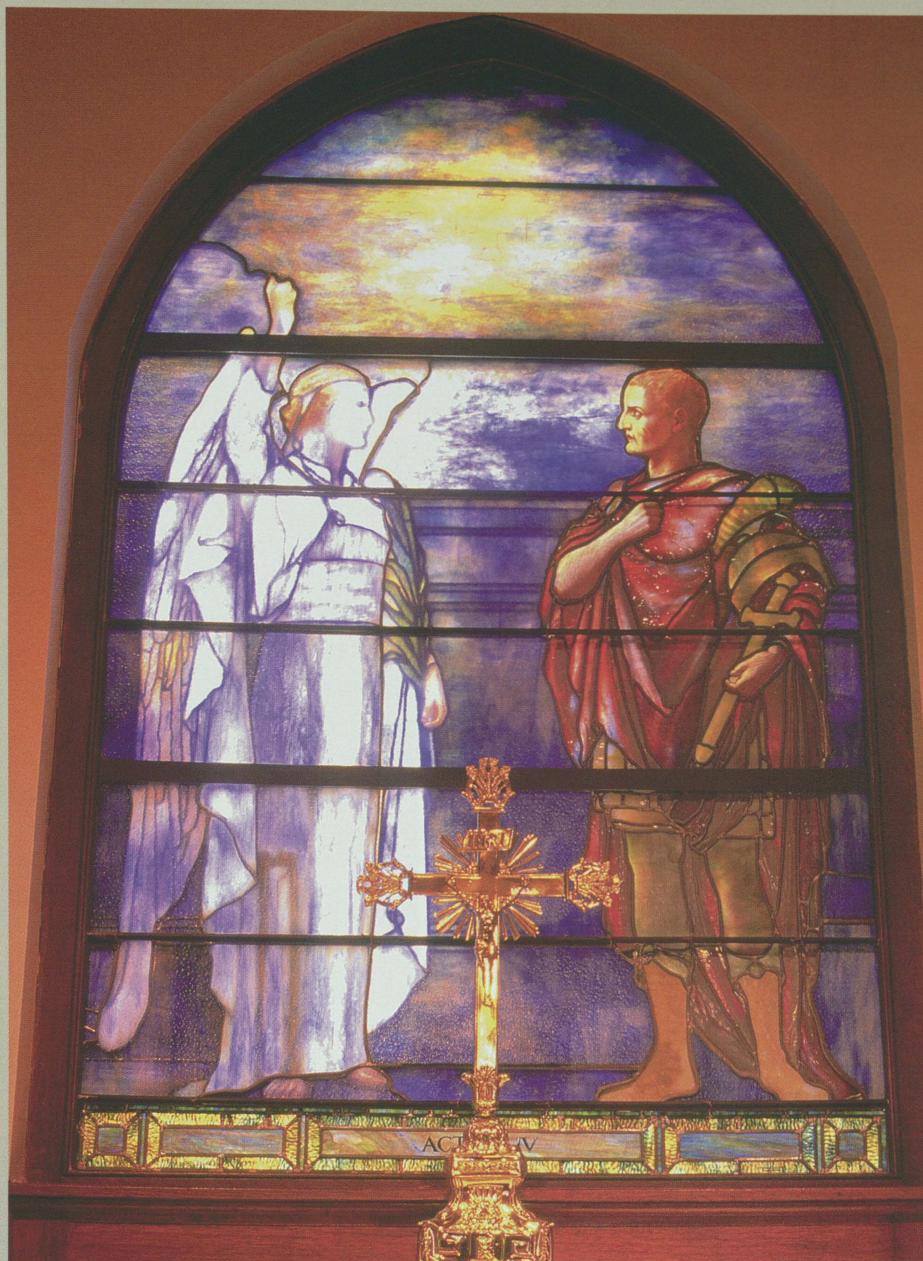
Across the street from the Lightner is Flagler College, formerly Flagler's Ponce de Leon Hotel. Tiffany created windows for the hotel, although to call them mere windows is a massive understatement. The hotel's dining hall is resplendent with diffused light billowing down from nearly entire walls of Tiffany windows, colored to coordinate with the ceiling murals by George W. Maynard. Other Tiffany touches include massive windows flanking the sweeping staircase that leads to the dining hall, and eleven Austrian crystal chandeliers.

Interest in Tiffany work will probably continue as more pieces become available both at auction and in collections. Fortunately for Floridians and our visitors, we have our own collections of Tiffany right here. ■

PHOTOS BY RAY STANVARD



LEFT: *The Light of the World*,
Centenary United Methodist Church, Quincy



RIGHT: *Cornelius and the Angel*,
Trinity Episcopal Church, St. Augustine

To Learn More

Bethesda-by-the-Sea Episcopal Church,
141 S. County Rd., Palm Beach

Centenary United Methodist Church,
206 N. Madison St., Quincy

Church of the Good Shepherd,
401 West Hendry St., Punta Gorda

Grace Episcopal Church,
4110 Ridgewood Ave., Port Orange

Peace Memorial Presbyterian Church,
110 S. Fort Harrison Ave., St. Petersburg

St. John's Episcopal Church,
256 E. Church St., Jacksonville

Trinity Episcopal Church,
215 S. George St., St. Augustine

Flagler College,
74 King St., St. Augustine, (904) 829-6481
Lightner Museum,
75 King St., St. Augustine, (904) 824-2874.

Morse Museum,
445 Park St., Winter Park.
(407) 645-5311. Open Tuesday-Saturday,
9:30 a.m. - 4 p.m.; Sunday, 1-4 p.m.;
closed Monday.

St. Augustine Historical Society Research Library,
6 Artillery Lane, St. Augustine, (904) 825-2333

Louis C. Tiffany, Rebel in Glass
by Robert Koch, Crown Publishers, 1964.
Celebrating Florida: Works of Art from the
Vickers Collection, Gary R. Libby, Museum of
Arts and Sciences, Daytona Beach.

The Road to Paradise

BY MICHAEL ZIMNY

Do you remember the series of Bob Hope and Bing Crosby "road" movies of the 1940s? In each, our hapless pair of travelers would find themselves in any number of exotic places only to be confronted by a mysteriously similar set of comic misadventures before reaching the inevitable happy ending. Florida's new Gulf Coast Heritage Trail is our own road to paradise, but without the misfortunes of earlier flickering images on the silver screen. Along its more than 150 miles in Manatee and Sarasota Counties, lovers of the outdoors can walk through finely manicured gardens, enjoy the soothing waters of a warm mineral spring or meet nature on its own terms in unspoiled prairies, wetlands or flatwoods. If culture piques your interest, you can enjoy a grand opera, see a sky show, experience the world of the circus, hear a symphony or look inside a shell mound.

The Gulf Coast Heritage Trail was created through the efforts of the National Park Service, the Florida Department of Community Affairs, Manatee and Sarasota Counties and a variety of other agencies and tourism

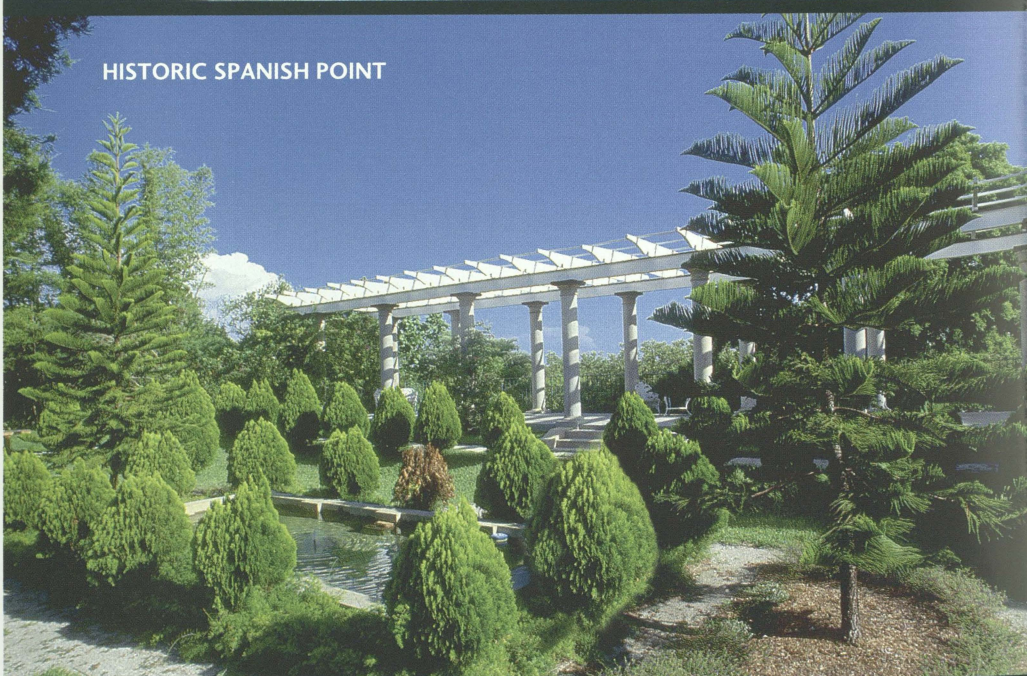
JOHN AND MABLE RINGLING MUSEUM



SOUTH FLORIDA MUSEUM, BISHOP PLANETARIUM, PARKER MANATEE AQUARIUM



HISTORIC SPANISH POINT



industry leaders. Beginning at the Sunshine Skyway and ending at the Warm Mineral Springs near Venice, the trail guides the visitor to 117 natural, cultural and historic points of interest. Much of it follows a scenic driving tour with bicycle staging areas along the way, where visitors may park and then peddle to nearby destinations. Additionally, nature walks, scenic trails and wildlife viewing opportunities are found at many points of interest.

The trail encompasses numerous bays and rivers, Sarasota Bay being its crown jewel. Here, a tremendous variety of marine life—dolphins, manatees, mullet, snook and snapper—abound. Farther inland, the trail embraces a totally different ecosystem, the hauntingly beautiful Myakka River State Park. In the 28,000 acre park visitors can glimpse a piece of the “Old Florida,” a place where deer, bobcat, alligator and the American Eagle roam free. If you prefer a more managed view of nature, visit the Marie Selby Botanical Gardens or those at the Ringling Museum of Art.

The trail's rich cultural heritage centers around the Manatee River and Sarasota Bay. Here, burial, midden and temple mounds provide evidence of human habitation from 10,000 to 12,000 years ago. One of the most interesting prehistoric as well as historic points of interest on the trail is Historic Spanish Point, which includes two shell middens and a burial mound. One of the shell mounds is preserved behind a glass wall, much like a slice of pie, allowing visitors to glimpse the mound's layered history.

Not surprisingly, the land nearest the Gulf Coast was the location of much of the region's exploration and early settlement. West of Bradenton, a small finger of land was designated a national monument by Congress to mark the landing site of Hernando DeSoto in 1539. There's a certain solemnity to the park today, with its finely trimmed lawn, visitor's center and reconstruction of a “Spanish Village” with costumed 16th century players, although DeSoto's actual landing site remains unknown.

Three hundred years passed between DeSoto's landing and the arrival of the first

American settlers to the region. One was Robert Gamble, whose columned 1844 Greek Revival style house at Ellenton is the oldest surviving antebellum plantation house in South Florida. For another look at Manatee County history, follow the trail to Palmetto. Besides its well-preserved Main Street, well worth a look are its grand houses on Riverside Drive, the most impressive being the 1899 Queen Anne style Lamb House. On the opposite side of the Manatee River, the Cortez fishing village has preserved the boat works, fish houses and net camps of its maritime history.

In 1911, Mrs. Potter Palmer came to winter in Sarasota. Active, affluent and visionary, Mrs. Palmer's arrival marked the beginning of the region's emergence as a cultural center. The area was given a further artistic shot in the arm in 1927 when John Ringling brought his famed circus to winter in Sarasota. He envisioned a magnificent art center for his adopted home and built a

palatial museum to house his world-class collection of Baroque art.

Today Manatee and Sarasota Counties present a year-round festival of the arts. Among the riches the visitor may choose are productions on twelve theatrical stages, including six professional theater companies and three dinner theaters. At the Van Wezel Performing Arts Hall (designed by Frank Lloyd Wright Associates), you can see a full season of artistic performances. The visual arts are enhanced by six community arts organizations, four college galleries and nearly fifty commercial art galleries. In Bradenton, the South Florida Museum showcases Florida history, houses the oldest Manatee born in captivity and looks skyward at the Bishop Planetarium. Of course, if all you want to do is feel the sand between your toes and enjoy the Gulf breeze on your face, the trail will take you to more than a dozen beautiful white sand beaches. Eat your hearts out, Crosby and Hope! ■



To Learn More

If this is your first visit to the area or your first time on the trail, don't try to see all of it in one day. Instead, pick one of its three segments or one type of attraction you'd like to see—museums, gardens, etc.—and visit only them. Then you'll be left with more to see on your next visit. A handy map of the trail with information on all of its points of interest is available through area chambers of commerce and tourist information centers and at many major attractions. To obtain a copy in advance of your trip, call the Manatee County Tourist Information Center at (941) 729-7040 or the Sarasota County Tourist Information Center at (941) 957-1877.

Summer 1999

Through August 29

Orlando

In Kuba Style—Selections from the Norma Canelas and William D. Roth Collection of African Art. Exhibit of over 90 works created by the Kuba people of the Congo, noted for their opulence of royal and elite works of art and adornment. Orlando Museum of Art. (407) 896-4231 ext. 233

Through September 19

St. Petersburg

Between the Skin and the Distance—Contemporary Artists From Zaragoza. An exhibit that explores four different interpretations of the spatial dimension and cultural function of the art museum. Salvador Dali Museum. (727) 823-3767 ext. 3041

Through September 19

Jacksonville

Rodin's Monument to Victor Hugo. Exhibit that includes a cast of Rodin's Thinker along with approximately twenty other sculptures. Cummer Museum of Art and Gardens. (904) 355-0603

Through September 26

Delray Beach

Cultural Tales—The Art of Japanese Handmade Dolls by Group Kaze. Exhibit of dolls that represent Japanese cultural themes as well as creations more universal in nature. The Morikami

Museum and Japanese Gardens. (561) 495-0233

Through September 26

Gainesville

Robert Rauschenburg: The Chinese Summerhall Series. Samuel F. Harn Museum of Art. (352) 392-9826

Through September 26

Lakeland

The Sights and Sounds of Art. A display of artworks demonstrating the interconnections of music and the visual arts, including an exhibit of bells from around the world. Polk Museum of Art. (941) 688-7743

Through September 30

Tampa

Ceramics From the Grand Tour. Exhibition that features an exotic collection of ceramics, bought by Henry and Margaret Plant from 1889-91 during extended European and Asian trips. Henry B. Plant Museum. (813) 254-1891

Through October 24

Daytona Beach

The Splendor of Imperial Russia. Religious icons from the collection of Daniel R. Bibb. Museum of Arts and Sciences. (904) 255-0285

Through October 10

Lakeland

The Samuel and Karen Blatt Collection—Selection of French Drawings and Prints by Whistler,



The Splendor of Imperial Russia.

Religious icons from the collection of Daniel R. Bibb. Museum of Arts and Sciences.

Delacroix, Pissaro, and Cassatt. Polk Museum of Art. (941) 688-7743

Through November 1

St. Petersburg

The First Victorian Secret. Exhibit of historic clothing, accessories and fabrics featuring lingerie, undergarments and unmentionables. The St. Petersburg Museum of History. (727) 894-1052

September 5-6

Dade City

Pioneer Florida Day. Arts and crafts show, demonstrations, storytelling, food, historical exhibits and music. Pioneer Florida Museum Association. (352) 567-0262

September 14-January 30

Miami Beach

Yeast of Eden—Ethnic Breads in Florida. Explores breads baked by ethnic communities, plus the role breads play in transmitting family and community traditions and values. Ziff Jewish Museum of Florida. (305) 672-5044

September 16-November 21

Miami

Fibers and Forms: Native American Basketry of the West from the San Diego Museum of Man and Best of the Barton: Southwestern Textiles from the Permanent Collection. Lowe Art Museum. (305) 284-3603

September 18-November 7

Belleair

Florida and the Southeast: The Gulf Coast Museum of Art Collection, the grand opening exhibition for the new museum facility featuring contemporary art and fine crafts by artists from twelve Southeastern states. Gulf Coast Museum of Art. (727) 584-8634

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at the

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225 South Franklin Street, Tampa, Florida
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Sunday, 1 p.m. to 5 p.m.
(813) 228-0097

Sponsored by the Florida Department of Citrus,
Floridagold Orange Juice and The Tampa Tribune

September 24-26**Lake Placid**

Caladium Festival. Tours are conducted that include beautiful vistas of caladium plants and the downtown mural program.
(941) 465-4331

September 28-October 1**Tampa**

Florida Association of Museums Annual Conference and Exposition. Four-day, three-night programming for museum professionals.
(850) 222-6028

October 2**Daytona Beach**

The Venerable Object—From the Lifestyles of the Rich and Famous. Porcelain, precious metals, fine woods, cut glass and jewelry, commissioned and accumulated from the best designers and makers to enrich the opulent lifestyles of the rich and famous. The Museum of Arts and Sciences.
(904) 255-0285 ext. 17

October 9**Gulfport**

Birthday Bash. Celebration of the founding of Gulfport 88 years ago. Includes historic street car tours, barbecue, Civil War reenactment, crafts and children's activities. Gulfport Historical Society.
(813) 321-2121

October 9-10**Jacksonville**

The Kingsley Heritage Celebration. Lectures, musical and dramatic performances, and foods. Kingsley Plantation.
(904) 251-3537

October 10**Fort Myers**

Hispanic Heritage Festival. Terry Park event that includes entertainment, food, music, dancing and crafts.
(941) 334-3942

October 16**Estero**

Koreshan Unity Solar Festival. A festival celebrating the birth of Dr. Cyrus Teed, founder of Koreshan Unity, a Utopian community.
(941) 992-2184

October 17**Sarasota**

Sarasota Pops at Sunset at Phillippi Estate Park. Florida West Coast Symphony.
(941) 953-3434

October 20-November 14**Broward County**

14th Annual Fort Lauderdale International Film Festival. Screenings of over 100 films from 32 countries, seminars, workshops, and more. Broward County Film Society.
(954) 760-9898

October 30-31**Tampa**

CraftArt '99. Juried craft show celebrating the diversity of fine crafts in the areas of clay, wood, fiber, metal, paper, glass and mixed media. University of Tampa and Florida Craftsmen, Inc.
(813) 821-7391

November 3-7**Key West**

Cuban American Heritage Festival. Five-day event that features a symposium, fishing tournament,

trail of historic sites, dancing, cigar-rolling demonstrations, games, art auction and food.
(305) 295-9665

November 6-7**Barberville**

Fall Country Jamboree. Folk arts, crafts, music, dance, storytelling, and food. Pioneer Settlement for the Creative Arts.
(904) 749-2959

November 6-7**Daytona Beach**

The 37th annual Halifax Arts Festival in downtown Daytona Beach, featuring artists and craftspeople selling ceramics, jewelry, and fine art and crafts.
(904) 255-0285

Please call the number listed to verify dates. There may be an admission charge for some events. Listings for the calendar should be mailed at least four months in advance to Florida Heritage Magazine, 500 South Bronough St., Tallahassee, FL 32399-0250, or faxed to (850) 922-0496.

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Florida In Print

New books from the **University Press of Florida** run the gamut from history to environmental to reprints. Covering the historical aspects of Florida are *Beechers, Stowes, and Yankee Strangers* by John T. Foster, Jr., and Sarah Whitmer Foster, in which they trace the impact of a small but influential group of Northerners who contributed to the birth of modern Florida. *Unconquered People, Florida's Seminole and Miccosukee Indians* by Brent Weisman adds to the body of knowledge about the history and culture of the Seminole people. *Fossiling in Florida: A Guide for Diggers and Divers* by Mark Renz tells with a minimum of technical jargon how and where to look for fossil remains, guided by the legalities that must be observed while doing so. *The Wild Heart of Florida* offers up the writings of eighteen of Florida's best-loved writers, including Carl Hiaasen, Randy Wayne White, Al Burt, Patrick Smith and others, sharing their affection for Florida. *Beyond the Theme Parks* by Benjamin Brotemarkle explores the cultural richness of Central Florida.

New from the **University of Alabama** is Patricia Riles Wickman's *The Tree That Bends: Discourse, Power, and the Survival of the Maskókî People*. She traces the common Mississippian heritage of the Creek, Seminole and Miccosukee people.

Pineapple Press publishes *The Florida Keys, Volume 2: True Stories of the Perilous Straits*, a follow-up to *The Florida Keys: A History of the Pioneers*. Author John Viele is a retired naval officer and submarine commander who brings his seagoing experience to bear in his account of the lives of the seamen who risked their lives in the treacherous reef between the time of the Spanish navigators through the end of the Second Seminole War. The third volume,

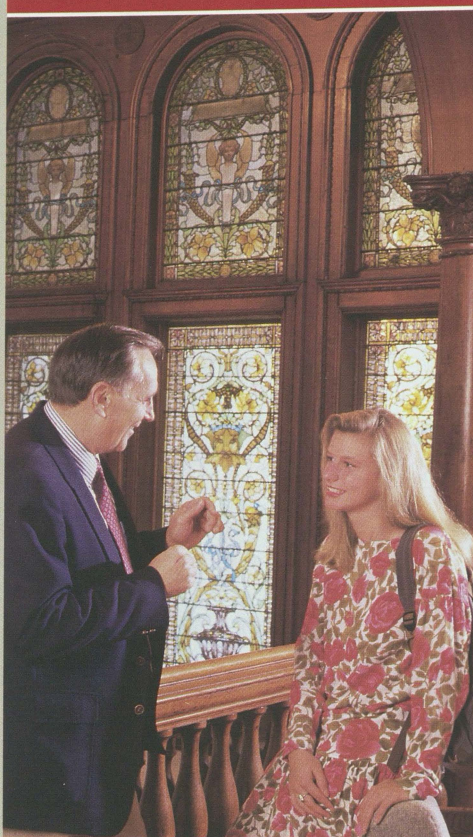
scheduled for publication next year, will cover the wreck salvaging industry in the Keys.

Those who love cookbooks will savor *Flavors of St. Augustine* from **Tailored Tours** written by Maggi Smith Hall. Recipes

from the Ancient City's historic periods are published alongside stories of the eras of the Timucua, Spanish, British, Minorcans, Gilded Age and lighthouse keepers. Pen and ink sketches by Jean Light Willis accompany the recipes.

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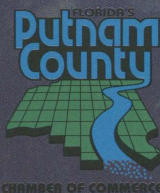
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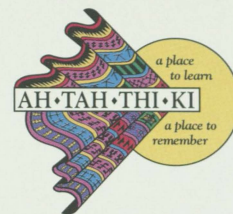
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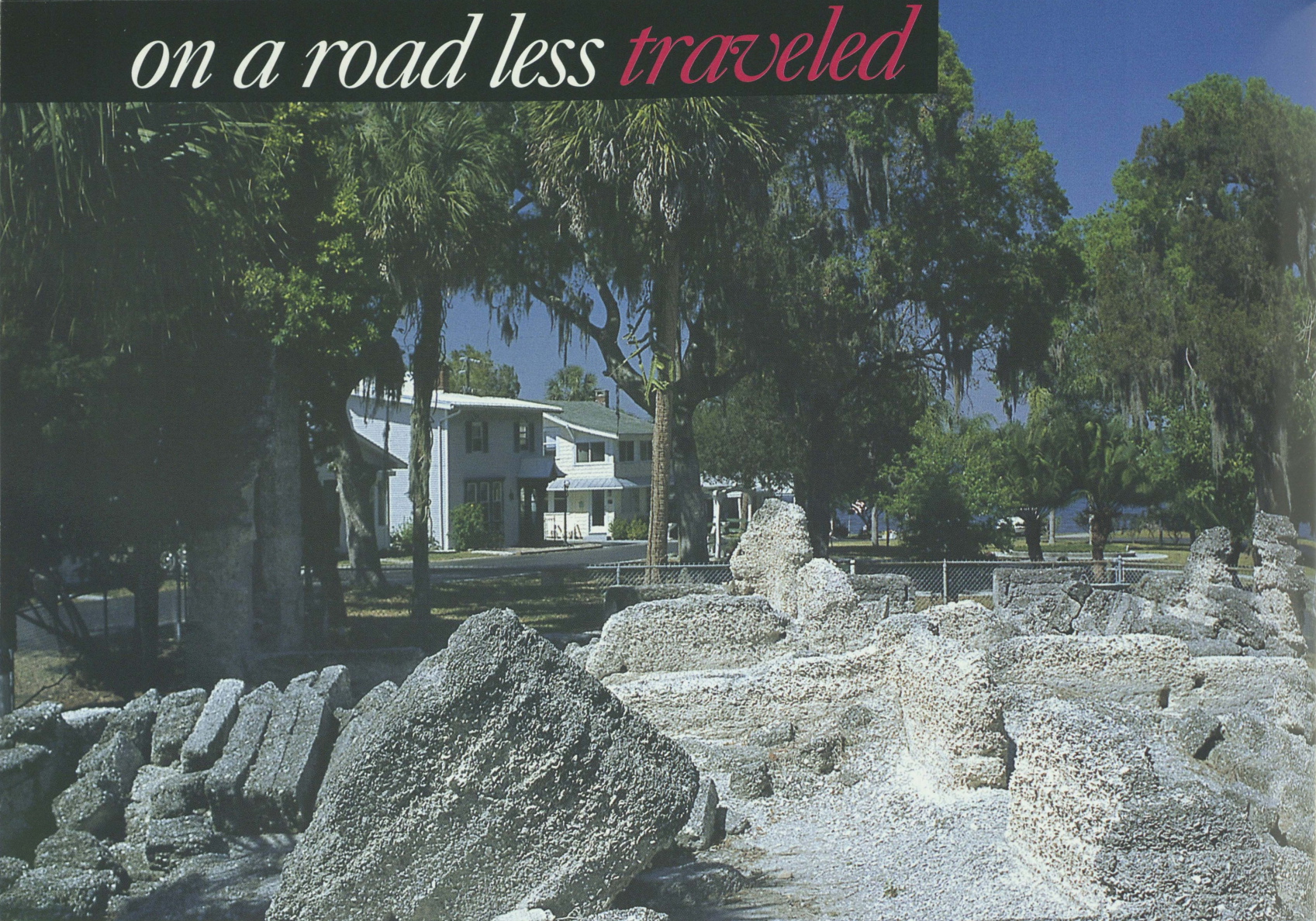
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CASTLE IN A CAMPGROUND

STORY AND PHOTO BY MICHAEL ZIMNY

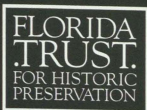
It takes a bit of a stretch to imagine the tabby ruins of Braden Castle as a real “castle” today. Long gone are the building’s second story and its cupola-topped roof; only evidence of a former door or window appears here and there. Yet this once grand house, boasting eight rooms, each with its own fireplace, was one of Manatee County’s earliest structures, built in 1850 by Joseph Braden for his 1,100 acre sugar plantation. Though it survived an Indian skirmish in 1856 and Braden’s declining finances, a disastrous fire in 1903 reduced it to ruins. Its surviving walls might have been lost altogether had it not been for the unlikely efforts of the Camping Tourists of America.

An offshoot of the Tin Can Tourists, both organizations brought thousands of winter campers to Florida in the 1920s to enjoy the

winter season (Tin Can Tourists members’ cars were marked by a small can of soup mounted on the radiator). Looking for a permanent home, the Camping Tourists bought about 34 acres of the Braden Castle property in 1924, and, within a few years, had built a collection of dozens of small cottages around the ruins. Today, the park operates much as it originally did, its members happily wintering in their tidy cottages surrounding the castle’s alluring ruins on a road less traveled.

Braden Castle is located just east of downtown Bradenton on S.R. 64 and 27th Street East (the entrance is clearly marked). Follow 27th Street to Braden Castle Drive, then turn right to the ruins. The surrounding park is private property; please be respectful.

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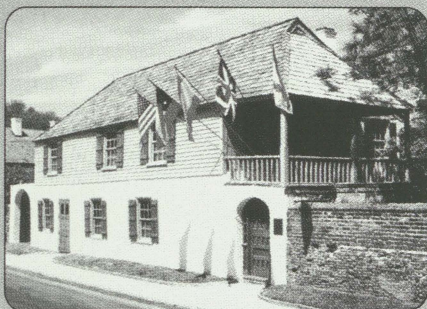
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In Upcoming Issues...

■ **Citrus Art and Architecture**

The orange is Florida's most recognizable icon, and has had an undeniable impact on the state's settlement, economy and promotion. We'll take a look at the art of citrus labels and souvenirs as well as the architecture of packing houses.

■ **New Smyrna Beach**

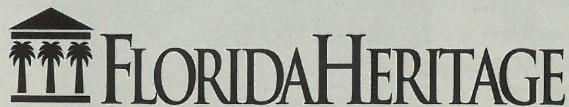
From prehistoric Indian mounds, sugar mill ruins and indigo plantations to breathtaking seashores and smart shopping, New Smyrna Beach has so much to offer, it may take more than one visit.

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